

 UNA
VOCIS and *NordKor*

20th Anniversary Season

joy

Saturday, December 14, 2024 7:00 PM



Una Vocis

Hail, Christmas Day!

Abbie Betinis

Blow, Blow, Thou Winter Wind

John Rutter

Flute: Camille Lee, Oboe: Skyler Lee, Piano: Leah Groh

Audience Participation: Angels We Have Heard On High

Hymn #125

Among Angels

Harp: Acacia Scott, Piano: Leah Groh

Will Todd

1. Fear not

2. Find Only Joy in the Golden Heavens

3. Seek Out Light

Audience Participation: Hark! The Herald Angels Sing

Hymn #144

Run, Toboggan, Run

Abbie Betinis

Intermission

NordKor

Sankta Lucia

Traditional Neopolitan

Carol of the Bells

Arr. David Wilhousky

Stille Nacht - *Soloist: Julia Hines*

Franz Grüber

Glory, Glory, Glory to the Newborn King

Moses Hogan

Soloist: Cecilia Clark, Piano: Courtney Klaehn

Una Vocis

Angels

Organ: Leah Groh

John Tavener

Seven Joys of Christmas

Harp: Acacia Scott

Kirke Mechem

The Joy of Love: This is the truth - *Soloist: Mara Ouverson*

The Joy of Bells: Din don! merrily on high

The Joy of Mary: Joseph dearest, Joseph mine

The Joy of Children: Patapan

The Joy of the New Year: New Year Song

The Joy of Dance: Fum, fum, fum!

The Joy of Song: God bless the master of this house

Audience Participation: Joy to the World!

Hymn #132

O Be Joyful

Organ: Leah Groh

Howard Helvey

Please join us for a reception in the church hall



A Letter from Dennis

Welcome to Una Vocis' 20th Anniversary Season!

It is with great joy that we gather together this evening to share in the beauty and wonder of the Advent and Christmas seasons, a time that invites us to reflect on the profound anticipation of hope and renewal that marks this sacred period. The theme of Joy is at the heart of our program this evening, and it is our privilege to share in that joy with each of you, our beloved community of performers and audience members.

In the spirit of the season, we have curated a collection of pieces that celebrate not only the profound joy of Christ's birth but also the simple, unbridled delight found in the natural world around us. From the serenity and reverence of traditional Christmas carols to the playful exuberance of Betinis' Run, Toboggan, Run, this program reflects the wide spectrum of joy we experience in our lives—joy that is both sacred and secular, contemplative and exuberant.

As I reflect on the last two decades of making music together, it's clear that the joy we experience in song transcends mere entertainment. Music, at its best, is a powerful connector, drawing us together across differences of time, place, and experience. It is in the shared experience of music-making that we feel most unified—whether as composers, performers, or listeners. This is the heart of our mission: to celebrate and foster the connectedness between us through the universal language of music.

As we celebrate our twentieth anniversary, we are especially grateful for the relationships we have built with you, our audience. Your support, your enthusiasm, and your presence make every performance possible. This shared joy is what gives our work meaning, and it is with deep gratitude that we look forward to continuing this journey together in the years to come.

May this season of Advent fill your hearts with hope, peace, and, above all, joy — joy that connects us, uplifts us, and reminds us of the light that shines in the world, now and always.

With deepest thanks and warmest wishes for a joyful holiday season,

Dennis Lee, Artistic Director
Una Vocis Choral Ensemble

Building on the musical heritage of North Iowa, the mission of Una Vocis Choral Ensemble is to cultivate and celebrate the connections among audience, singers, and composers. This diverse community entertains, educates, and uplifts through innovative programming and artistic distinction.



Hail, Christmas Day!

Abbie Burt Betinis

The Burt family has a long-standing tradition of composing and arranging Christmas carols passed down through generations and spanning over a century. The Burt family's carol-writing began with Abbie Burt Betinis's great-grandfather, Dr. William J. Burt, a gifted composer and organist who wrote and arranged music for Christmas in the early twentieth century. His works focused on clear, singable melodies and harmonies, making them popular for congregational singing and community performances.

Abbie Burt Betinis (b.1980) writes that her "family [has a] tradition of singing rounds, or canons...a major influence on...*Hail, Christmas Day!*, which features a round in its final verse. My family loves to sing rounds around the campfire, during long car trips, while hiking, etc. I've enjoyed 'holding my own harmony' ever since I can remember, always fascinated by the prospect of one melody cycling around to create so many rich harmonies.

"Grandpa (Rev. John H. Burt [1918-2009], the author of this poem) [had] always been my biggest fan and especially encouraged me to study music. He [was] a fine pianist and we all love[d] to sing and play instruments while he play[ed] jazz and Broadway standards on the piano at every visit.

"I've tried to make *Hail, Christmas Day!* historically accurate, yet immediately accessible. Grandpa's text is written in a medieval style prominent especially in the fourteenth through sixteenth centuries, when Latin phrases were often used to close each verse (the well-known carol *In Dulci Jubilo* is an example). I wanted my music to reflect the dance rhythms of the medieval ages, so I used an alternating meter, with accents that shift and surprise the listener. I also wanted to involve the strong tradition of round-singing, which was coming into its own in the years leading up to the sixteenth century. In the final verse of my carol, each voice begins in sequence, until there are three wholly different lines occurring at once, joyfully cycling around.

I hope listeners find this carol to be a joyous celebration of the news of Christ's birth, just as so many before us have anticipated the joy of Christmas." *Culled from notes provided in 2003 by the composer on her website*
The Burt family carol-writing tradition is a testament to the enduring power of music in expressing the joy and spirit of Christmas. Through generations, this tradition has evolved, with each member of the family adding their unique voice to the celebration of the season. Abbie Betinis's *Hail, Christmas Day!* is a continuation of this cherished legacy, bridging the past and present with a work that is sure to delight both performers and audiences alike during the holiday season.

Hail, Christmas Day that brings the story
Echoed forth from East to West,
Unto us God comes in glory,
Hodie, Iesu Natus Est! (Jesus is born today!)

What does this birth to us betoken?
Can he save from fear and doom?
This have saints and prophets spoken,
Christus Redemptor Omnium. (Christ the Redeemer of all)

All over Bethlehem hills a-singing,
Down through centuries to our day:
Peace, good will, and love he's bringing,
2 *Gloria Tibi, Domine.* (Glory to You, Lord)

So, good people, let's be giving
Praise and offerings profuse
Unto Christ, the Lord of Living,
Adeste Fidelis, gaudeamus. (All ye faithful, let us rejoice)

John Rutter's *Blow, Blow, Thou Winter Wind* is a beautiful choral setting of one of the most poignant songs in William Shakespeare's romantic comedy *As You Like It*. Composed in 1975 when Rutter was only eighteen years old, this setting captures the emotional depth and reflective nature of Shakespeare's text while adding Rutter's signature harmonic richness and lush choral writing.

Rutter notes that "this bitter-sweet song is sung in the final scene of Act II of *As You Like It* by [the character of] Amiens, a follower of the exiled Duke Senior who is living a Robin Hood-like life in the Forest of Arden, having been robbed of his rightful dukedom by his usurping brother. The duke tells Amiens 'Give us some music; and, good cousin, sing;' but the song must inevitably remind him of the betrayal he has suffered. Amiens's imagery of winter does however echo the positive feeling expressed at the beginning of Act II by the duke, who prefers his simple outdoor life with all its hardships to the intrigue and falsity of the court...No musical setting of *Blow, blow, thou winter wind* survives from Shakespeare's time." culled from the composer's note to singers Amiens' character contributes very little to the play's action, but the song he sings in Act II clarifies the plot and guides the audience's emotional response by providing insight into the depth of the betrayal experienced by the duke and several other characters. Lest the song evoke feelings of despair in tonight's audience, please know that the various betrayals are eventually reversed; love finds its intended recipients, and all is set right as is only to be expected in Shakespearean romantic comedy.

John Rutter's *Blow, Blow, Thou Winter Wind* offers an introspective moment that invites both performers and listeners to reflect on the complexities of love, betrayal, and resilience. By setting Shakespeare's timeless words to music, Rutter enhances the emotional layers of the original text, offering a powerful choral experience that resonates with listeners on multiple levels. Whether reflecting on the harshness of life or finding solace in love, this piece reminds us of the enduring strength of the human spirit in the face of adversity.

Blow, blow, thou winter wind,
 Thou art not so unkind
 As man's ingratitude;
 Thy tooth is not so keen
 Because thou art not seen,
 Although thy breath be rude.
*Heigh ho! sing heigh ho! unto the green holly:
 Most friendship is feigning, most loving mere folly:
 Then, heigh ho! the holly!
 This life is most jolly.*

Blow, blow, thou winter wind,
 Thou art not so unkind
 As man's ingratitude;
 Thy tooth is not so keen
 Because thou art not seen,
 Although thy breath be rude.
*Heigh ho! sing heigh ho! unto the green holly:
 Most friendship is feigning, most loving mere folly:
 Then, heigh ho! the holly!
 This life is most jolly.*

Angels We Have Heard on High

This carol is believed to be a French folk carol (*Les Anges dans nos campagnes*). The tune was first published in 1855, but is believed to have originated nearly a century earlier; the words were first printed with this tune in 1862. The text comments on the angels' annunciation of Jesus' birth in the Gospel of Luke: "And suddenly there was with the angel a multitude of the heavenly host, praising God and saying, 'Glory to God in the highest heaven.'" The anonymously written carol tune features a florid "Gloria" refrain, or burden, after each verse. *Adapted from program notes Phoenix Chorale December 2016* Keyte and Parrott, editors of *The Shorter New Oxford Book of Carols*, show eight verses to this carol and note that they were sung as a conversation between the shepherds and a group of women.

The New Century Hymnal is in your pew. **Please turn to Hymn 125 and join the members of NordKor and Una Vocis in singing *Angels We Have Heard on High*.**

Lyricist Ben Dunwell (b.1969) was born in England in 1969; he “has collaborated with Will Todd on many projects over a number of decades, creating libretti for operas and oratorios, musicals, song-cycles, for individuals, festivals and all sizes of organization.” *from Ben Dunwell's biography*

Dunwell's lyrics are an intense and yet comforting and joyful depiction of the Host of Angels appearing to the shepherds (Luke 2.8-20). Dunwell distills the Angels' comforting words, joyful announcement, and urgent empowerment into three short lyrics, embracing the conventions of Hebrew poetry found in the psalms. Hebrew poetry doesn't rhyme (even in Hebrew), but it does employ “thought rhyming” to set up parallels for emphasis or anti parallels for contrast. Notice that Dunwell's lyrics (poetry) does not narrate what occurs during the angels-shepherds encounter; rather, he delivers the angels' message to the shepherds and to us. For more on the conventions of Hebrew poetry, check out this link -- seven minutes that will enrich your understanding of the structure of the psalms: <https://www.youtube.com/watch?v=O6rEzVyc1n4>

Musicologist Ed Wight has written: Will Todd's *Among Angels* “features...the harmony of classical music while still employing extensive passages of improvisation. Written for sixteen voice parts and two harps, at times he offers up to ten improvising parts (fixed motives, but different speeds) supporting a single melodic line. The first section, **Fear Not**, provides the central motif for the piece, appearing in varied fashion throughout the piece. The sopranos first state it, after the introduction. Its spirit also sums up the message of the piece, ‘Fear not, Angels will carry you on soft wings.’ It ends on soft harmonics in the harp, the instrument representing angels throughout history. In **Find Only Joy**, Todd creates perhaps the most striking effects. A single pattern of choral improvisation (in the altos and tenors) serves as background for the soprano and bass melodies. Todd simplifies the harp parts to a few scattered harmonics – until their sweeping chromatic run ushers in a glorious full choir passage in the major mode at the very end. **Seek Out Light**, the final section, opens with the extensive elaboration of a single-beat, ‘scotch-snap’ motif [also known as a Lombard rhythm, a ‘scotch snap’ is a syncopated rhythm in which a short, accented note is followed by a longer one] introduced by the sopranos in the previous section. Todd then returns to a varied presentation of the music and text (‘Fear not’) to close the piece.” <https://repsingers.org/wp-content/uploads/2018/10/Ed-Wights-notes-for-October-2018-program.pdf>

“Will Todd (b.1970) taught himself the piano from an early age and grew up in County Durham, North East England where his grandfather was a coal miner and his parents were teachers. His love of improvising has been the central force in a wide ranging career of composing and playing. He strongly believes in music making for all, and his personal motto when directing choirs is ‘find the passion.’” <https://willtodd.co.uk/info-to-download/>

Part 1: Fear Not

Fear not you the dark.

We carry you on soft wide wings.

Part 2: Find only Joy

Find only joy in the golden heavens

and the shining earth.

Part 3: Seek out Light

Seek out light and bind it to your own light.

Fear not you the dark.

We carry you on soft wide wings.

Hark! The Herald Angels Sing

"This *Hymn for Christmas Day* has always been the most popular of Charles Wesley's hymns, appearing in more hymn-books than any other....Mendelssohn's [familiar] setting is from his *Festgesang* (1840) for male voices and brass, commissioned to celebrate what was believed to be the 400th anniversary of Johann Gutenberg's invention of printing." *The Shorter New Oxford Book of Carols*

**Please turn to Hymn 144 and join the members of NordKor and Una Vocis in singing
*Hark! The Herald Angels Sing.***

Run, Toboggan, Run

*Anticipation's in the air,
Run, toboggan, run!
The snow is fresh and waiting there;
The children chatter and prepare.
Run, toboggan, run!*

*Assemble sweaters, coats and caps,
the mittens, gloves and fleeces,
the scarves and jackets, hats with flaps—
with buttons, zippers, clips and snaps—
so many separate pieces!*

*A vee of geese flies overhead
as southward their migration,
While armed with snowballs, skates and sled,
the families frolic, noses red,
with noisy jubilation.*

*Oh, sledding teaches useful skills,
philosophy and science:
Respect the steepness of the hills,
and try again, despite the spills,
to steer with self-reliance.*

*The safest and most pleasant way
is taking turns and sharing;
Help rescue any runaway,
and know the risks when you display
outrageous feats of daring.*

*Find happiness to hold and keep.
the joys of just an hour
become a comfort, strong and deep,
to help you when the hills are steep
with mem'ries' golden power.*

*December days are cold and dark,
Run, toboggan, run!
In each of us there glows a spark
where joy and hope have left their mark.
Soon Christmas Day will come.*

Abbie Burt Betinis

Abbie Burt Betinis' *Run, Toboggan, Run* is a vibrant and exhilarating choral work that celebrates the joy and thrill of winter, inspired by the fun of tobogganing. Composed in 2007, the piece captures the energy and excitement of the sport through fast-paced rhythms, lively melodies, and a sense of movement. Betinis (b.1980) is a graduate of St. Olaf College and known for her engaging, accessible choral compositions.

From the very first note, *Run, Toboggan, Run* is propelled by infectious, syncopated rhythms. The music depicts a toboggan hurtling down a snowy hill, with a sense of excitement and urgency. Listen for the lively, uneven rhythms in the vocal parts that create a sense of speed and playfulness. The energetic pace builds a sense of momentum that mimics the thrill of careening down the slope.

The lyrics to *Run, Toboggan, Run* were composed by Betinis' friend, actor and writer Holly Windle. She writes, "Most of my song lyrics have been written to Gilbert & Sullivan tunes, but I had the opportunity of writing words without a tune when I provided a poem for Abbie Betinis, a composer and former co-worker of mine...I'm delighted to be tangentially linked to the impressive (and growing) body of Burt-Betinis carols." (<http://windleword.com>) Note that the very layout of Windle's lyrics is a series of hills on which to toboggan!

Betinis's sinuously joyful and jazzy music marries well with the text, bringing to life the sensation of speeding down a snow-covered hill on a toboggan. This piece is a celebration of the season's joys, and invites both performers and listeners to embrace the thrill of the ride.

Intermission

Sankta Lucia

NordKor

Traditional: Neapolitan

According to legend Saint Lucy, a third-century Sicilian martyr brought food and aid to Christians hiding in the catacombs of Rome using a candle-lit wreath worn on her head to light her way and leave her hands free to carry as much food as possible. Her feast day, December 13, once coincided with the winter solstice, the shortest day of the year; her day was established before Pope Gregory VIII shifted Western Christianity from the Julian to Gregorian calendar in 1582, resulting in the “loss” of eleven days (October 4 was followed by October 15 that year!). The Eastern Orthodox Churches continue to use the Julian Calendar to determine their liturgical year, which is why (most noticeably) Western and Eastern Christmas fall twelve days apart. Given its original connection with the solstice, St. Lucy’s feast day is a festival of light and a harbinger of the Light of Christ arriving at Christmastide. *gleaned from Wikipedia* Though her origins are Sicilian, St. Lucy is most celebrated in Scandinavian countries, with their long dark winters, where it is a major feast day. Theories abound as to how her legend took root there; Christian missionaries introducing her feast day to compete with pagan solstice celebrations or Viking raiders returning with her story are both plausible. NordKor performs its tribute to St. Lucy in Swedish.

*Natten går tunga fjät rund går och stuva
kring jorg som sol förlät skuggorna ruva
Då i vårt mörka hus stiger med tända ljus
Sankta Lucia, Sankta Lucia*

Night’s heavy footprints lie ‘round farm and toil
spirits shall haunt the world shadows on soil
In our dark house at night rising with candles
bright Santa Lucia, Santa Lucia

Carol of the Bells

NordKor

Arr. Peter J. Wilhousky

Written in 1914 by Ukrainian composer Mykola Leontovych (1877-1921), *Carol of the Bells* is based on the four-note ostinato folk theme *Shchedryk*. The chant was associated with the celebration of the new year (*Shchedry vechir* means New Year’s eve in Ukrainian). In 1936, Peter J. Wilhousky (1902-1978), the director of the NBC Radio Orchestra, arranged it for his orchestra, setting its principal theme as a bell melody, and penned English words for it. The original folk song is a winter “luck song;” the lyrics tell of a swallow flying into a household to sing of wealth that will come with the following spring. Adolescent girls in Ukraine would sing this folk song while going house to house in celebration of the new year. As the girls sang the tune predicting good fortune, they were rewarded with baked goods or other treats. There is a Slavic legend that at midnight, when Jesus was born, all the bells on earth started to ring of their own accord. This legend appears to have been the inspiration for Wilhousky’s English lyrics. *from program notes of Phoenix Choral, December 2018*

Hark, how the bells, sweet silver bells,
All seem to say, “throw cares away.”
Christmas is here bringing good cheer,
To young and old, meek and the bold.
Ding, dong, ding, dong, that is their song,
With joyful ring, all caroling.
One seems to hear words of good cheer
From everywhere, filling the air.

Oh, how they pound, raising the sound
O’er hill and dale, telling their tale.
Gaily they ring, while people sing,
Songs of good cheer, Christmas is here!
Merry, Merry, Merry, Merry Christmas!
Merry, Merry, Merry, Merry Christmas!
On, on they send, on without end,
Their joyful tone to ev’ry home.

Silent Night

NordKor

Franz Gruber

Franz Gruber's *Stille Nacht, Heilige Nacht* (*Silent Night, Holy Night*) so successfully incorporates the folk song traits of his native Austria that it was assumed to be a folk song within twenty years of its composition. Gruber (1787-1863), a composer and organist, wrote the piece at the behest of an assistant priest at St. Nikolaus's Church in Oberndorf for Christmas Eve, 1818; the priest, Josef Mohr, himself penned the poetic text in 1816. Originally performed with guitar accompaniment, Gruber's simple Christmas song features a lilting meter and pastoral harmonies based on thirds, both contributors to its widespread appeal. *Adapted from program notes Phoenix Chorale December 2016*

Mohr's original poem consisted of six stanzas; English language hymnals generally print just the first three. This evening NordKor presents the first verse in German and in English.

*Stille Nacht. Heilige Nacht!
Alles schläft; einsam wacht,
Nur das traute hoch heilige Paar,
Holder Knabe in lockigen Haar,
Schlaf in himmlischer Ruh!
Schlaf in himmlischer Ruh!*

Silent night, holy night,
All is calm, all is bright,
Round yon virgin mother and child.
Holy infant, so tender and mild,
Sleep in heavenly peace,
Sleep in heavenly peace.

Glory, Glory, Glory to the Newborn King

NordKor

Moses Hogan

Moses George Hogan (1957-2003) is recognized as a leading force in promoting and preserving the African-American musical experience. Hogan was born in New Orleans, Louisiana and graduated from the New Orleans Center for Creative Arts and Oberlin Conservatory of Music in Ohio. He did additional study at New York's Juilliard School of Music and Louisiana State University in Baton Rouge. Hogan is known for his contemporary and accessible choral settings of spirituals and has earned an international reputation as a gifted pianist, conductor and arranger. *Glory, Glory, Glory to the Newborn King* is a joyous call and response version of the familiar spiritual *Go Tell It On the Mountain*.

What will we call that pretty little baby?
Baby born in Bethlehem.
What will we call that pretty little baby?
Christ the Lord, the newborn King.
Where was He born, that pretty little baby?
Down in a lowly manger.
Where His birth was in a stable.
Christ the Lord, the newborn King.
Born this night, the Son of Mary.
Hail the heav'n-born Prince of Peace.
Glory to the newborn King.
Glory, glory, glory to the newborn King.

Children, Go tell it on the mountain,
Lord, over the hills and ev'rywhere.
Why don't you go tell it on the mountain,
Lord, that Jesus Christ is born.
See the newborn baby.
Go and tell it on the mountain.
Lord, over the hills and ev'rywhere.
Why don't you go tell it on the mountain,
Lord, that Jesus Christ is born.
Glory, glory, glory to the newborn King.

All praise to the newborn King,
We're singin' all praise to the newborn King.
Glory, glory, glory to the newborn King.
Over hill and mountain, we're singin'
We're singin' all praise to the newborn King.
Glory, glory, glory to the newborn King.

At the time he was composing *Angels*, John Tavener (1944-2013) was deeply steeped in Russian Orthodoxy. His aim was to compose “icons with notes rather than colors.” Mark Swed, music critic for the *Los Angeles Times*, called Tavener a “Holy Minimalist...[who] employs slow repetition, simple structures, and a generously patient approach to the passing of time as a means for entering into Christianity’s mystical essence.” <https://www.latimes.com/entertainment/arts/la-xpm-2013-nov-13-la-et-cm-john-tavener-appreciation-20131113-story.html>

This spellbinding work by Tavener dwells in both the vast sonority of God’s realm and the crystalline purity of angelic chant. The drone of the organ and lower voices evoke the seamless murmuring of angels in perpetual adoration of God, while the upper voices cut in with messages sung in thirds and fifths.

Listen for the shimmer of overtones produced during passages when NordKor joins the Una Vocis sopranos and altos. Overtones are the high pitches that sound in some chords when vowels and intonation are done well. The highest note the audience hears ringing when the treble voices are singing the word “mirth” is an overtone. No one in the choir is singing that note; it is as though the angels themselves are joining the choir.

Bright beings from the realm of light,
Messengers from the Lord of Might!
Silent as dawn and swift as sound,
Your presence shines where God is found.

Unseen as air, in fiery power,
Angelic hordes make demons cower,
And won with Christ in holy fight
Salvation’s gift from human plight.

When Jacob lay in deep despair,
Angelic waves in vision fair
Disclosed at Bethel, Heaven’s gate,
And broke his chain of Evil fate.

The sun’s bright beams bring light to earth,
And angels bless our pain and mirth,
May angel hosts transport us high
To God in heaven when we die.

Angel and maid in stillness met,
And Mary’s “Yes”, lest we forget,
Sprang from a Spirit touched by grace,
Through Gabriel’s word and golden face.

Seven Joys of Christmas

arr. Kirke Mechem

Born in Wichita, Kansas, Kirke Mechem (b. 1925 – he’s still with us at 99 years old!) dedicated *Seven Joys of Christmas* to Randall Thompson, under whom he studied at Harvard. The dedication reads “with affection, and in admiration of a lifetime devoted to the joy of song.”

A prolific composer, Mechem has penned over 250 works in a wide variety of genres. In *Seven Joys of Christmas* (1964), Kirke Mechem arranges a collection of folk and traditional carols, each representing a different joyful aspect of the Christmas story. By drawing from a range of cultural traditions—French, German, English, Japanese, and Spanish—Mechem brings these folk carols into a modern choral context, creating arrangements that both honor the simplicity of the originals and enrich them with choral sophistication.

Though these carols can be sung acappella, Una Vocis delights in welcoming harpist Acacia Scott to add her musical talents to this suite of carols.

The Joy of Love: This is the truth

Traditional: English

The Shorter New Oxford Book of Carols (edited by Hugh Keyte and Andrew Parrott, 1993), includes ten verses to this haunting carol. This tune was one of dozens of carols collected by Cecil Sharp (1859-1924) in Shropshire, England, where he spent time recording folk music of the British Isles. This carol hits the highlights of creation, man's fall from grace, God's sending of his Son to dwell among us, Jesus' preaching, and the promise of redemption if we listen to his word.

Mechem's arrangement captures the warmth of the traditional text with a folk-like simplicity. The melody flows gently, and the harmonies enhance the pastoral quality of the song. This carol's message of divine love and the truth of Christ's birth is presented with tenderness and clarity. Note Mechem's manipulation of the mood by shifting tones in the last line of the third verse and again in the last line of the fifth verse.

This is the truth sent from above, The truth of God, the God of love, Therefore don't turn me from your door, But hearken all both rich and poor.	And at the season of the year Our blest Redeemer did appear; He here did live, and preach And many thousands He did teach.
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The first thing which I do relate Is that God did man create; The next thing which to you I'll tell: Woman was made with man to dwell.	Thus He in love to us behaved, To show us how we must be saved; And if you want to know the way, Be pleased to hear what He did say.
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And we were heirs to endless woes,
Till God the Lord did interpose;
And so a promise soon did run
That He would redeem us by His Son.

The Joy of Bells: Din don! merrily on high

Traditional: French

This sixteenth century French carol trips merrily along; its melody originated as a secular dance tune called "Branle de l'Official", a type of lively French folk dance. To see dancers performing this circle dance, visit [youtube.com/watch?v=hZdQwceu1HY](https://www.youtube.com/watch?v=hZdQwceu1HY). The lyrics, written by George Ratcliffe Woodward in 1924, were added much later to create a Christmas carol. This carol's joyful, ringing chorus evokes the sound of bells, which are a symbol of celebration and good tidings, especially during the holiday season. The phrase *io* is an expression of strong emotion such as triumph or joy, taken from Latin, that roughly translates to "Yo!" or "Huzzah!" latin-is-simple.com/en/vocabulary/other/928/

Mechem's arrangement of *Din Don! Merrily on High* captures the exuberance of the carol's ringing melody while adding harmonic depth and rhythmic clarity. The upbeat, lively tempo and syncopated rhythms in Mechem's setting reflect the carol's origins in dance music, giving it a celebratory energy that makes it a joyful highlight of the suite. Mechem's treatment of the text and music allows the chorus to capture both the rhythmic drive of bells and the carol's joyous, festive nature.

Din don! merrily on high In heav'n the bells are ringing: Din don! Verily the sky Is riv'n with angels singing. <i>Gloria, Hosanna in excelsis!</i>	Din don! merrily on high In heav'n the bells are ringing: Din don! Verily the sky Is riv'n with angels singing. <i>Gloria, Hosanna in excelsis!</i>	Din don! merrily on high In heav'n the bells are ringing: Din don! Verily the sky Is riv'n with angels singing. <i>Gloria, Hosanna in excelsis!</i>
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The Joy of Mary: Joseph dearest, Joseph mine

Traditional: German

As you enjoy this carol, you may find yourself swaying back and forth as though rocking a baby to sleep. Sung as *Joseph, lieber Joseph mein*, this carol has long been one of the most popular of all Christmas songs in Germany. The tune and text likely date to before the fourteenth century; The *Shorter New Oxford Book of Carols* notes, on p. 74, that “both [tune and text] are associated with the medieval custom of cradle rocking during the Christmas services.” The text is a lullaby directed to Joseph, the earthly father of Jesus, acknowledging his role in caring for the Holy Family. The melody is simple and sweet, evoking a sense of tenderness and warmth, fitting for a lullaby. It is part of the German Christmas tradition and reflects the quiet, intimate nature of the Nativity story, with particular focus on the humility of Joseph.

Traditionally, the carol comprises eight verses, with Mary and Joseph beginning a dialog that is picked up by four subsequent attendants. Mechem simplifies the carol to the two initial verses, sung by Mary and Joseph, and a third verse that reveals Jesus as the savior who fulfills the prophecies.

Mechem’s arrangement of this gentle carol highlights the lyrical beauty of the melody, allowing the choir to sing with a delicate, expressive tone. The harmonies are lush but remain understated, supporting the soft, reverent character of the piece. By keeping the arrangement light and flowing, Mechem maintains the carol’s intimate mood, capturing the tenderness of the text and the care Joseph takes in nurturing the infant Jesus.

Joseph dearest, Joseph mine,
Help me cradle the Child divine;
God reward thee and all that’s thine
In Paradise, So prays the Mother Mary.

Mary dearest, Mary mild,
I shall gladly help rock thy Child;
God will surely reward us then
In Paradise, So prays the Mother Mary.

Refrain:

He came among us on Christmas day In Bethlehem;
Christus natus hodie (Christ is born today)
in Bethlehem; Jesus, Jesus,
Lo, He comes to love and save and free us.

Refrain

Now is born Emmanuel,
Prophesied by Ezekiel,
Promised Mary by Gabriel,
Rejoice and sing Alleluia

The Joy of Children: Patapan

Traditional: Burgundian

Patapan comes down to us from the region in eastern France known as Burgundy; many French carols were penned by Bernard de la Monnoye (1641-1728), poet laureate of Burgundy. en.wikipedia.org/wiki/Bernard_de_la_Monnoye The carol is lively and rhythmic, with a text that imagines the shepherds’ joyful celebration of Christ’s birth and invitation to children to join in the festive cheer. The title “Patapan” is onomatopoeic, mimicking the sound of drums and flutes, which were often associated with the music of shepherds. It was a popular carol in France and is still frequently performed in both traditional and contemporary settings.

Mechem embraces the carol’s dance-like, percussive quality by emphasizing its lively rhythms. The rhythmic drive in the accompaniment mimics the “drumming” and movement of the original, and the choir’s vocal lines mirror the simplicity and exuberance of a children’s song. Mechem’s arrangement brings out the playful energy of the carol, highlighting the joy of children celebrating the birth of Christ.

Willie, take your little drum,
With your whistle, Robin, come!
When we hear the fife and drum,
Christmas should be frolicsome.

Thus the men of olden days
Loved the King of kings to praise:
When they hear the fife and drum,
Sure our children won’t be dumb!

God and man are now become,
More at one than fife and drum.
When you hear the fife and drum,
Dance and make the village hum!

The Joy of the New Year: New Year Song

Traditional: Japanese

Kirke Mechem's arrangement of the Japanese carol *New Year Song* is a notable work that blends traditional Japanese music with Western choral and orchestral elements. The piece is based on a Japanese folk song, also known as *Oshogatsu* or *New Year's Song*, which is associated with the celebration of the New Year in Japan. Japanese tradition celebrates each new year as a fresh start. People even hold *bonenkai* parties ("year-forgetting parties") to leave behind the old year's worries and troubles. Homes and gates are decorated with ornaments made from pine, bamboo, and plum branches. Sunrise on January 1 is believed to be a harbinger of the year just beginning. Families and friends gather to welcome the dawn, reveling in the freshness and glitter of the new-day's light on the dew. The day is to be full of joy and kept free of stress and work. Traditionally, families visit shrines and temples to mark the beginning of the new year. japan-guide.com/e/e2064.html *New Year Song* celebrates the moment that the morning light breaks upon the new year and banishes the shadows of the old.

Mechem's approach to the arrangement of *New Year Song* reflects a sense of cultural exchange, as he was not only interested in the folk traditions of Japan, but in the possibilities of reinterpreting them through the lens of Western music traditions.

When night's shadows fly
New Year's dawn floods all the sky;
And joyful voices sound.
Branches of the fragrant pine
Hang everywhere around.

Leaves so dainty fine
Freshly gathered, dewy shine,
And glitter in the light.
From Kadusa's lofty pine tree
Waving, on the height.

The Joy of Dance: Fum, fum, fum!

Traditional: Spanish

Fum, fum, fum! originated in the Catalan region of Spain sometime in the sixteenth or seventeenth century. *Fum* is pronounced *foom* and should mimic the sound of a sharply plucked stringed instrument. On page 327, *The Shorter New Oxford Book of Carols* notes that *Veinticinco de diciembre* (the Spanish title which translates to *Twenty-fifth day of December*) is one of the most familiar Spanish folk carols in the English-speaking countries. hymnsandcarolsofchristmas.com/Hymns_and_Carols/fum.htm

One particularly striking aspect of this carol is the call to the inhabitants of the natural world to abandon their expected priorities in favor of bringing comfort to the Christ Child. Birds are called to leave their fledglings and make a downy nest for the new babe; stars are to shine their light to push back the darkness if Jesus wakes and cries.

On December five and twenty, fum, fum, fum!
He is born of God's pure love, The Son of God, the Son of God;
He is born of Virgin Mary In this night so cold and dreary.
Fum, fum, fum!

Birds who live in every forest, fum, fum, fum!
You must leave your fledglings on the bough, must leave your fledglings now;
For to make a downy nest, So the newborn Babe may rest.
Fum, fum, fum!

All the brilliant stars in heaven, fum, fum, fum!
Looking down see Jesus crying, see Him crying, see Him cry;
Send away the darkness lightly, Shine your light upon us brightly,
Fum, fum, fum!

God Bless the Master of This House is a traditional carol, sung as a part of the Christmas festivities throughout the British Isles. It is categorized as a "household" carol, as it is often sung by roaming carolers to bless the family in a home. Thiswassailing tradition dates back to the mid-twelfth century and goes back to Old Norse *ves heill!*, a salutation meaning *be healthy!* The word's "use as a drinking phrase appears to have arisen among Danes in England and spread to native inhabitants." etymonline.com/search?q=wassail&utm_campaign=sd&utm_medium=serp&utm_source=ds_search

Not nearly so well-known in the United States as some other traditional English carols, William Sandys credits this carol with seven verses, several of which make references to the drinking of beer, the eating of plenty, and the enjoying of one's wife. William Sandys' *Christmas Carols Ancient and Modern*, published in 1833, and the works of Charles Dickens did much to rouse up and redefine traditions surrounding the celebration of Christmas, following its near abandonment over the years following the English Civil War and under the rule of Puritan Oliver Cromwell in the mid-seventeenth century.

The last portion of Mechem's arrangement of *God Bless the Master of This House* is a quodlibet, a whimsical combination of all the carols in the composition as well as other familiar holidays tunes. In several places, there are two, three, or even four different carols being sung simultaneously, resulting in a boisterous celebration of cultures and styles. See how many carols you can catch!

God bless the master of this house, And all that are therein-a
And to begin this Christmastide With mirth now let us sing-a!
The Savior of all people Upon this time was born-a,
Who did from death deliver us, When we were left forlorn-a.

Then let us all most merry be, And sing with cheerful voice-a,
For we have good occasion now This time for to rejoice-a.
The Savior of all people Upon this time was born-a,
Who did from death deliver us, When we were left forlorn-a.

Then sing with voices cheerfully, For Christ this time was born-a,
(Joy to the world, the Lord is come; Let earth receive her King.)
(Angels we have heard on high, Sweetly singing o'er the plains.)
(Let ev'ry heart prepare Him room, And heav'n and nature sing.)
(Din don! merrily on high in heav'n the bells are ringing.)
(Willie, take your little drum. Get your whistle, Robin.)
(Who did from death deliver us, When we were left forlorn-a.)
(Gloria in excelsis Deo.)

To begin this Christmastide With mirth now let us sing,
Let us sing!

Joy to the World

Written in 1719 by the English minister and hymnist Isaac Watts, *Joy to the World* is usually sung to the American composer Lowell Mason's 1848 arrangement of a tune attributed to George Frideric Handel. The hymn's lyrics are a Christian reinterpretation of Psalm 98 and Genesis 3.

Please turn to Hymn 132 and join the members of NordKor and Una Vocis in singing
Joy to the World.

In *O Be Joyful*, Howard Helvey (b.1968) sets Psalm 100, one of the most beloved and jubilant psalms, which calls for a celebration of God's goodness and majesty. This choral work, written in 2012, draws directly from the Episcopal Church's 1928 *Book of Common Prayer* version of the psalm, also known as the *Jubilate Deo*. The text, with its invitation to "make a joyful noise," reflects themes of thanksgiving, praise, and joyful worship. Helvey's setting amplifies the spirit of the psalm with energetic, exuberant choral writing and dynamic, uplifting harmonies.

The work begins with a spirited proclamation of praise, urging the congregation to serve with gladness and come before the Lord with singing. As the psalm progresses, Helvey masterfully navigates moments of contrast, building in intensity, while also capturing the reverent awe of God's eternal love and faithfulness. His use of varied textures—from bright, powerful unison lines to intricate choral harmonies—brings out the text's deep emotional range. Through *O Be Joyful*, Helvey invites listeners into an experience of both exuberant joy and profound reverence.

Helvey resides in Cincinnati, Ohio, where he is active as a composer, arranger and pianist, and serves as organist and choirmaster of historic Calvary Episcopal Church. *O Be Joyful* was commissioned by Central Moravian Church in Bethlehem, Pennsylvania to honor their Director of Music's tenth anniversary in that position. Una Vocis had the honor of meeting Helvey at the 2013 Iowa Choral Directors Association (ICDA) conference in Mason City in 2013 and performing the Iowa premiere of this work.

O be joyful in the LORD, all ye lands:
serve the LORD with gladness,
and come before his presence with a song.
Be ye sure that the LORD he is God:
it is he that hath made us, and not we ourselves;
we are his people, and the sheep of his pasture.
O go your way into his gates with thanksgiving,
and into his courts with praise:
be thankful unto him, and speak good of his Name.
For the LORD is gracious,
his mercy is everlasting:
and his truth endureth
from generation to generation.

Our Shared History

As we celebrate our 20th Anniversary Season of music and fellowship,
we invite current and former choir members,
as well as our cherished audience,
to share the stories of their experiences with us.

Whether you've sung with us or simply listened to our performances,
your story is an essential part of our journey.

We'd love to hear how our music has touched your life over the years.

**Send your memories to Una Vocis, P.O. Box 494, Mason City 50402 or
george.riesen@unavocis.org.**

Together, let's reflect on the past two decades and look ahead to the next twenty
years of making music, building community, and creating lasting memories.

Sweets and Savories Reception

The members of Una Vocis and NordKor
request the pleasure
of your presence
at a reception
to be held downstairs
in the Fellowship Room
immediately following the concert.

We invite you to enjoy
holiday treats, both savory and sweet,
and a cup of non-alcoholic good cheer
as we all celebrate
and share the

Joy!

New in 2025
Una Vocis and Fat Hill Brewing
present

Beer Choir

Beer Choir is a fun, laid-back event where people who love to sing and enjoy a good beer come together to do both!

Founded in the Twin Cities, Beer Choir brings together community members for a lighthearted evening of singing songs—no experience necessary, just a love for music, beer, and good company.

Whether you think you can't sing or you're a seasoned vocalist, everyone is welcome!

Tonight, we're thrilled to introduce the idea of Beer Choir to Mason City!
Get ready to grab a pint, raise your voice, and join in the fun—
because everyone sounds great when they're singing with a beer in hand!

**The inaugural date is yet to be determined --
sign up to receive Una Vocis emails to get the details as plans come together**

Cheers to a great first Beer Choir in Mason City!

Finish your Christmas shopping tonight!

Prairie Christmas

available during the reception!

featuring works by

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Una Vocis gratefully acknowledges the financial support of these local foundations for the Prairie Christmas CD project:

The First Citizens Bank Charitable Foundation,
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and The Tomson Family Charitable Foundation

Artistic Leadership

Dennis Lee, Artistic Director

Dennis Lee grew up in Mason City and graduated from NIACC with an associate's degree in pre-engineering and from Iowa State University with a Bachelor of Arts degree in vocal music performance. In addition to founding and directing Una Vocis, Dennis has served as Director of Music at First Presbyterian Church from 1997 to 2021 during which time he produced and directed eight performances of Handel's *Messiah*. In 2007-2008 he served as an adjunct music faculty at Waldorf College directing Sangkor, the collegiate women's choir. Dennis has led several performances of choral works for the North Iowa Chapter of the American Guild of Organists and, in 1997, served as Music Director for the Mason City Community Theatre and Stebens Children's Theatre production of *Fiddler on the Roof*; in 2011, Dennis directed a Mason City Community Theatre production of *Amahl and the Night Visitors*. Before moving back to Mason City in 1995, Dennis and his wife, Camille, lived in Seattle and sang with the Seattle Symphony Chorale. Dennis and Camille have two sons, Tristyn and Skyler. When not performing and directing music, Dennis enjoys singing, waterskiing, and spending time with his wife and sons.



Leah Groh, Accompanist



Leah grew up just down the road in Rockwell, involved heavily in piano, vocal music, and a variety of instruments from a young age with her mom and sister. This carried on throughout high school and college. While attending Wartburg College in Waverly, Leah sang in Wartburg Choir, St. Elizabeth's Chorale, and Chapel Choir; she also played piano for multiple ensembles and classmates in rehearsals, concerts, and recitals. Since graduating with a bachelor of arts degree in voice, Leah has shared her vocal and instrumental talents with numerous churches and groups around the central and north Iowa areas. She has sung with Una Vocis since 2014, also providing piano support for soprano sectionals. Since 2021, Leah has served as the keyboardist and a vocalist for the praise band at St. James Lutheran Church. During the week, you can find Leah in the Cerro Gordo County Treasurer's Office where she has worked as a clerk for the last 2-1/2 years. When not working, singing or playing an instrument, Leah is spending time with her family: her boyfriend Wade, 10-year-old Sam, and Nadia the cat. She also loves running, road trips, baking, and watching Minnesota sports teams.

Guest Instrumentalists

Acacia Scott, Harp

A graduate of the University of Northern Iowa with a Bachelor of Music Performance degree on Harp and Pipe Organ, Acacia studied under the direction of Gretchen Brumwell and Dr. Randall Harlow. Acacia currently resides in the Des Moines area and is the Acting Principal Harpist with the WCF Symphony, Organist at Dallas Center United Methodist Church, and a private instructor.



Camille Lee, Flute

Camille began piano lessons at age 7 with Karen Carr of Milford, IA, and flute at age 10, and continued playing throughout college and since then. She has accompanied soloists and choirs, and taught piano for many years, maintaining a studio of 20 students. You may also know her as the owner of Prairie Aromatics/Soyphisticated Candles here in Mason City.



Una Vocis Members

Performing in Tonight's Concert

Dennis Lee, Artistic Director

Leah Groh, Accompanist

Soprano	Alto	Tenor	Bass
Holly Briggs	Glee Crippin	Ryan Bowman	Lawrence Guadagnoli
Leah Groh	Judy Delperdang	Andrew Clausen	Bill Haun
Jan Hendrickson	Mary Groh	Dan Gerrietts	Mark Johnson
Jodi Korth	Camille Lee	Jeff Hines	Skyler Lee
Mara Ouverson	Ashley McLaughlin	Kent Mechler	Bob Peshak
Jenna Richter	George Riesen	Mike Ostrander	Bill Riesen
Melissa Shallberg			
Sarah Vagenas			

NordKor Members

Performing in Tonight's Concert

Melissa Shallberg, Director

Courtney Klaehn, Accompanist

Born and raised in North Iowa, Melissa Shallberg and family moved back to the area in 2011 and joined Una Vocis that autumn. Melissa holds a bachelor's degree in Music Education from Iowa State University and a master's degree in Vocal Pedagogy and Music Education from the University of Kansas. Melissa's years of teaching and familiarity with youth repertoire as well as her boundless energy and enthusiasm have successfully launched NordKor, the premiere non-school affiliated youth choir in our area. In addition to directing NordKor, Melissa teaches at Waldorf University in Forest City and serves as vocal coach for Una Vocis.

*Cecilia Clark	Kyra Hamilton	Bergen Klaehn	Jack Schlichting
Jacob Doolittle	Charlie Hines	Hadley Klaehn	Elyse Schweitzer
Jillian Doolittle	Julia Hines	Elisha Ondoma	Laney Schweitzer
Jonathan Frein	* Student Choral Assistant		Nathaniel Seehusen

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Skyler Lee, Oboe

Skyler first appeared with Una Vocis as boy soloist in 2008 for the Bernstein *Chichester Psalms*; he now graces the UV bass section! Skyler performed the role of Amahl with the MCCT production of *Amahl and the Night Visitors* in 2012, various high school musical productions, and the male lead in *Brigadoon* as a senior at Mason City High School. Skyler was a five-year Opus singer and four-year All Stater, and as a student at Iowa State was a four-year member of Iowa State Singers and Shy of a Dozen. He also continued to study oboe with Dr. Amy Christiansen at ISU. Skyler graduated from ISU with a major in Music/Voice.



Una Vocis Premieres

All are world premieres unless otherwise noted.

* Denotes works commissioned by Una Vocis Choral Ensemble.

2005 -- A Century of Choral Music
The Sixty-Seventh Psalm -- Stephen Paulus

2008 -- Composers' Gift
entre no -- Geoff Delperdang
your little voice -- Geoff Delperdang
If I Forget Thee, O Jerusalem

(U.S. Premiere) -- Nimrod Borenstein

Idols -- Nimrod Borenstein
The Voice of Melody -- Nimrod Borenstein
Unresolve -- William Backlin
As I Am -- William Backlin
Fear Not, My Flock -- Maedeane Sappenfield

2009 -- ICDA Guest Choir
A Fantasia of French Carols -- Carl Staplin

2010 -- Out of the Depths
**De Profundis Clamavi* -- William Backlin
Meteorological Madrigal -- William Backlin

2011 -- ICDA Guest Choir
Etchings of Time -- Ralph Kendrick

2012 -- Goodnight Moon
**Goodnight Moon* -- Eric Whitacre

2012 -- Alleluia
Away in a Manger -- Mary Jane Crail

2013 -- The Voices
In the palm of your hand -- Britlin Lee Losee
The Silver Lining -- Britlin Lee Losee
**The Voices* (Iowa Premiere) -- Dale Warland

2014 -- We Will Be Glad!
**Trust and Kindness* -- Alice Parker

2014 -- Emerging Sound
**Heaven-Haven* -- Connor Koppin
A Clear Midnight -- Michael Betz

2015 -- Nexus
**Negative Spaces* -- Ola Gjeilo

2015 -- My Lord Has Come
Ave Maria (SATB premiere) -- Britlin Lee Losee

2016 -- This Child, This Light
**Joseph* -- Timothy Takach

2017 -- Eternal Bloom
**Each Morning She Walks* -- Charles Anthony Silvestri

2019 -- Joy to the World!
If You Want -- Nathan Elsbernd

2020 -- Una Vocis Online Fundraiser
**Turning Twilight* -- Amelia Ouverson

2021 -- Frank Lloyd Wright celebration
**To Build a Home* -- Amelia Ouverson

2022 -- Prairie Christmas
Away in a Manger -- Mary Jane Crail

We invite you to designate memorial or celebratory tributes to the Una Vocis Commissioning Fund.
Your gift will support Una Vocis in fulfilling its goal to cultivate and celebrate the connections
among audience, singers, and composers.

MUSIC DEDICATIONS

One way the community can support Una Vocis is through the donation of music.

Below is the list of dedications and donors for **Joy**

<i>Hail, Christmas Day!</i> Abbie Burt Betinis	<i>Given in Joy for the awe of the season in all of us!</i> by Bill & Karon Haun
<i>Blow, Blow, Thou Winter Wind</i> John Rutter	<i>Given in memory of our music loving Newfoundland, Oreo, who loved a stiff winter wind and blowing snow</i> by David & Glee Crippin
<i>Among Angels</i> Will Todd	<i>Available for sponsorship</i>
<i>Run, Toboggan, Run</i> Abbie Burt Betinis	<i>Given as a gift from Bonnie.</i> by Bonnie Ahrens
<i>Sankta Lucia</i> Traditional	<i>Available for sponsorship</i>
<i>Carol of the Bells</i> arr. John Rutter	<i>Available for sponsorship</i>
<i>Stille Nacht</i> Franz Gruber	<i>Available for sponsorship</i>
<i>Glory, Glory, Glory to the Newborn King</i> Moses Hogan	<i>Available for sponsorship</i>
<i>Angels</i> John Tavener	<i>Given in loving memory of Jeri Fountas by her children by Laurie Lichman and George Fountas</i>
<i>Seven Joys of Christmas</i> Kirke Mechem	<i>Given in celebrations of our Joys: E, L, O!</i> by Bill & Karon Haun
<i>O Be Joyful</i> Howard Helvey	<i>Given in celebration of family</i> by Bill & George Riesen
<i>Still, Still, Still</i> arr. Norman Luboff	<i>In loving memory of our mom, Dee Leaman; she knew the day he was born, Jay had the lungs to sing</i> by Jay & Kris Leaman

Permission to print lyrics

Hail, Christmas Day! and *Run, Toboggan, Run* granted by Abbie Betinis, November 22, 2024
Among Angels granted by Matt Stevens on behalf of Will Todd, November 14, 2024
Angels by John Tavener permission pending from by Hal Leonard

Contributors 2024

*Every effort has been made to include all donors and donations.
If you discover an error, please contact George Riesen at 641-424-2904 so the correction can be made. Thank you!*

Director's Circle -- \$1000+

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Volunteers and In-Kind Donations

Prairie Christmas

Members of Una Vocis and its Board of Trustees have provided the treats for our Sweets-and-Savories reception

Scott Bell tunes the piano at our concert venues prior to our concerts.

Trinity Lutheran Church supports Una Vocis by providing rehearsal space.

Dennis and Camille Lee provide office & storage space, maintain our website, design our posters, tickets, advertising, and program cover art.

George Riesen researches and writes the programs and many other volunteer activities.

The families of Una Vocis members support the choir by encouraging our participation in singing.



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Most of the day-to-day support of Una Vocis is contributed by choir members and other unpaid volunteers, but in order to pay musicians, rent venues, print programs and posters, carry insurance and purchase music, we need your support!

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Here's to the next twenty years!



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